

THE HARID AS A MOVEMENT

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and the symbol remains in its place. In some of these songs the love for God is pictured as love for a para-mour and the devotee's relations with the world as the relations with a husband. The symbolism was not intended to recommend improper love in the world by comparing it to divine love any more than to condemn divine love by comparing it to improper love. In the world. The use, however, of the holiest of loves we know in such juxtaposition with the unholiest love introduced an element of confusion. Defenders of the metaphor will say that the fault is that of the person who misunderstands. This is no doubt true but part of the responsibility lies with those who use dubious metaphor in speaking to simple people.

We shall close with one example of later songs. The piece seems to have been written by a devotee who lived about a hundred years ago.

"I have placed full trust in You, Panduranga; shine Thotr ever In the throne of my heart; Dispeller of the terror of worldly life in devotees, your mercy is your treasure, Panduranga,

"Even in the midst of the world's great throng; teach my mind to rest firmly in You; all the work I do is part of your worship; give me constantly this share in your •worship.

"Overlord and God, let me constantly have the thought of your world play, Panduranga; remove my dependence on others; show me my path to the highest good.

"Alike in joy and in great sorrow, my friend be

Thou,
Panduranga; Life of life, Vyasa Vittala,
Panduranga, let
me always see the light of your countenance."

The Haridasa movement made an
effort to place
a complete code of morality and religion
before the
people. Its main object was to condemn
formalism